

K S O R

Guide

TO THE ARTS

JULY 1988

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Cover: Orca Serenade,
the 1988 Oregon Coast Music
Festival poster by
Don McMichael.

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FROM THE DIRECTOR'S DESK

“WKRP” and Other Comedies

Radio is a rather strange occupation and I guess I've always known that. From the time I first ventured into a studio as a teenager it was clear that the people who worked in radio stations were a little larger than life, had slightly eccentric qualities, and worked in an unusual environment. I suspect that the television series *WKRP in Cincinnati* had unusually high viewership among broadcasters because most of the characters on the series were fairly accurately drawn real persons, people with whom I've worked at different times. What makes good radio interesting almost presupposes the presence of somewhat unusual radio programming individuals. After all, who wants to listen to the radio to hear the same type of conversation you hear every day from your neighbor, the person you ride next to on the bus or your supermarket checker?

One of the strangest stations at which I ever worked was a foreign language FM station located in Cleveland. As an undergraduate I worked there 20 hours weekly while I was going to school. It was a fascinating experience and taught me a lot about radio and people. Cleveland is truly one of the nation's major ethnic melting pots and has many citizens who speak foreign languages. WXEN programmed in 23 different languages weekly. Each week Slovenian, Hungarian, French, Russian, Armenian, Spanish, Croatian, German, Polish, Yiddish, Arabic, Swiss, Italian and a host of other tongues flowed from our little studio. Our slogan was "Station of the Nations." There were five of us staff announcers who spoke English, did the station breaks and helped the 65 other staff people get their foreign language programs on the air. At times communication was difficult. It was sort of like working for the United Nations and there were elements of protocol and diplomacy which were requisite.

Our station manager spoke more languages, eleven, than anyone else on staff and maybe that's why he was the manager. The program director spoke nine languages. But even knowing the languages sometimes wasn't enough.

The Croatian program followed the Armenian program each Thursday evening. Ara Tootalian and his wife Pat did the program. They were sponsored by a rug merchant (would I make this up?). One week they scheduled a presentation of an Armenian opera. According to Ara it was Armenia's only opera. Yanko, the Croatian, was standing in the control room awaiting the end of the Armenian program so he could go on the air. But as Ara and Pat chattered in Armenian, Yanko was becoming increasingly agitated. By the end of the opera Yanko was in a rage and stormed into the studio. Ara and Yanko argued in their respective languages. It turned out that the opera memorialized a massacre of Armenians by the Croats and that week was the anniversary of the event. A scuffle ensued and I tried my best to fill the air time

that should by then have been gushing Croatian. In the background there was the loud chatter of the air turning a kind of Indo-European blue. The following week the program director, Rudy, rescheduled the Armenians to a different night.

Sometimes work could be dangerous. Mike, who was a very successful building contractor, did the Irish program on Saturday evenings. Mike had a flaming temper and occasionally was known to show up for his program after having tipped more than a few. And when anything went wrong with his program he erupted. Once his staff announcer, Rod, cued up the wrong record and Mike threw Rod through the plate glass window which separated the control booth and the studio. But they patched things up. I tried to avoid working on Mike's program.

After a couple of years of part time work I began to make preparations to go to graduate school. Not wanting the station to learn that I might be leaving in six months, I scheduled a quick weekend trip to Chicago to visit Northwestern and didn't tell the station I would be away. Our signal didn't reach to Chicago but I was listening to another Cleveland station late on Saturday night as I was heading back toward my hotel. The news reported that my station had burned down a few hours before. I was so shocked I jammed on the brakes of my poor 1962 Rambler and just about drove through the plate glass window of the Hotel Evanston. I headed back to Cleveland immediately and we worked all day Sunday to move the station. WXEN signed on in mid-Monday morning after we had worked 36 hours straight to move everything to a new location. At the time I was making \$1.75 an hour, which made me one of the more highly paid staff announcers. In recognition of my effort to help rebuild the station I received a special letter from the home office in Detroit and a bonus check for \$25. The chief engineer also received \$25. This was an electrifying event. There was no record of anyone who worked for the corporation ever before having received a bonus.

The staff was an amazing cast of characters. Another staff announcer, Phil, was actually about my age. However, Phil did an extremely overdone, and consequently rather effective, Yiddish accent. He began his impersonation of a rabbi during the introductions to the Jewish program. When the cantor retired, Phil asked to step in and did a program which to all sounded like the work of an elderly rabbi when Phil was having trouble even growing a beard. An extremely shy Polish Catholic priest gave me lessons for weeks on how to say the names of the food products offered by his sponsors because the announcement had to be delivered in English and he spoke none. It was tough going and eventually he had to get help but I was educable. A battery of Poles began rehearsing me. The toughest thing was the priest's own name. It involved a tremendous amount of agile tongue action and a sort of refined spitting at the end of his name. The Poles finally concluded it was as close as I would ever come to getting it right and that announcement was pronounced ready for air too.

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About the strangest thing that ever happened occurred during the Croatian program. Yanko was going on about something and had been talking for quite a long time. In itself this was not unusual. Frequently, the program hosts would go on for ten or fifteen minutes at a time before playing any music. Yanko had some flair for the dramatic, as the Armenian incident I've mentioned demonstrates, and even for him his oratorical pyrotechnics were in full flourish that evening. I didn't know what he was saying but it was obvious that he was pretty worked up.

Soon the phone rang. It was Lazslo, our station manager. He was quite formal so it was not unusual when he immediately began: "Meester Kramer. Vat are you doink?" I didn't know what he meant. I wasn't doing anything unusual. But Lazslo was frantic and after shouting a bit he just started screaming, "Cut him off. Cut him off. Cut him off!" I did (which then created the problem of what to put on the air) and then Lazslo spoke directly with Yanko on the phone. There was a lot more shouting and Indo-European blue air. Finally, Yanko retired from the studio in stony silence and I never saw him again.

The next day, I asked Lazslo what was going on. Yanko, it turned out, had been advocating the overthrow of the United States Government by force of arms. They have words for that, words like treason and sedition and it is, in any event, a practice of which the Federal Communications Commission generally takes a dim view. Moreover, it turned out this was the second time this had happened and Lazslo was *really* upset this time. So was the FCC. Special hearings on the station's license renewal took place after I was in graduate school in Chicago so I was excused from testifying. Since I didn't understand a word that had been said I couldn't have added much anyway. The case wound up making broadcast law textbooks.

WXEN was the most colorful radio station at which I'd ever worked. But you see the point of this is that *all* radio stations are a little bit like this. When I was working for the ABC Radio Network

in Hollywood another fellow, Jerry, and I decided to test the limits of corporate mentality. There were times when staff was "unassigned," periods each day when one was on call in the studio and just expected to wait for new assignments. In such idle moments strange ideas are born.

It was the daily time sheet which gave me the idea. Each day we had to fill out tremendously complicated time sheets to record each day's different assignments so that each one could be billed to the appropriate department. Our chief engineer was a marvelous fellow, one of the kindest souls one could ever meet, and unfortunately the butt of many good natured jokes because he was so believing. When Art went on vacation Jerry and I cooked up the GNU system. It stood for Gross Numerical Units.

We used network letterhead and fabricated a series of memos and forms. The idea was that the two ABC-owned stations, KABC-AM and KLOS-FM and the ABC Radio Network itself, were each given a GNU budget. The forms had a tremendously complex listing of every task that anyone could conceivably be expected to do and a GNU charge for each service. Everyone in the studio plant was to record everything they did, and to post the respective GNU charges. At the end of the month a huge amount of paper recorded the ebb and flow of GNUs between the two stations and the network and one could see whether the AM station, the FM or the network were subsidizing one another from staff support.

When Art came back from vacation he found blank GNU worksheets in every control room with instructions to all staff to fill them out. There were also memos from the West Coast General Manager recording dismay over the fact that the network was recording a "GNU drain" in favor of the AM and FM stations, and on Art's desk were three weeks of filled out GNU forms, all with adding machine tapes attached tallying the GNU exchanges recorded on the mounds of attached GNU sheets. All the sheets carried a place for Art's certifying signature. And of course,

contd. on page 44

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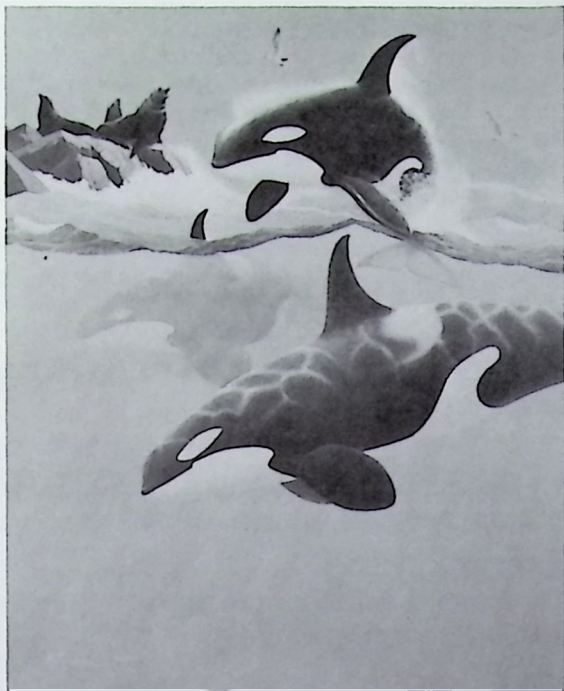
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OREGON COAST MUSIC FESTIVAL TURNS TEN

by **Charles Kocher**

Can the Oregon Coast Music Festival really be 10 years old?

It's hard to believe but true: A decade full of concerts and special events has created so many memories that it's hard to know where to begin.

For 10 years, Oregon Coast Music Festival audiences have cheered performances of the classics, heard traditional music from around the world, been dazzled by dance, jived to jazz, and hummed along with their all-American favorites.

Beyond 10 years worth of concerts, audiences have found stunning scenery, coastal hospitality, a series of collectable posters, art exhibits, and more fine music.

Expect more of the same — a variety of fine music in a beautiful coastal setting — during the 1988 Oregon Coast Music Festival, the 10th anniversary edition.

It started out as the Haydn Festival, founded with a speciality that reflected the interests of music director Charles Heiden. A few years later, the festival broadened its horizons to all music, with a twin goal of quality that has earned the festival a far-flung reputation.

The Festival's setting, the spectacular South Coast of Oregon, already has a reputation — one of towering sand dunes and wave-bashed cliffs, endless forests and quiet rivers, friendly residents and a hometown feeling. One of the reasons 11



James Cook, Piano



Scott Kritzer, guitar



Jillon Stoppels Dupree, harpsichord



Anthony Plog, trumpet

concerts are spread over 15 days is so visitors have time to spend enjoying the coast, along with the music.

Ten years of success all give the Oregon Coast Music Festival the right to boast, and to invite everyone to join in the celebration.

Come hear the professional orchestra and guest artists from across the nation perform Sibelius, Tchaikovsky, and Haydn. Tap your toes to the tunes of the country group Good Ol' Persons or the down home bluegrass of Foxfire.

Add the image of the 1988 poster, Orca Serenade by Don McMichael, to your collection of wall hangings or T-shirts.

Join the tradition of bringing your

picnic to our two free garden concerts. Try one of our new events by bringing your children to our Young Person's Guide to the Orchestra.

Enjoy some of our newer endeavors: A photo contest and show featuring, of course, the Oregon Coast, pre-concert music by the Festival Brass, gourmet truffles and coffee at intermission. Attend many of the related events: a barbershop harmony night, special exhibits at the Coos Art Museum and South Slough National Estuarine Research Reserve, and pipe organ recitals at the Egyptian Theatre.

Or celebrate our 10th anniversary at a special party following the first of two full orchestra concerts.



Foxfire opens the Oregon Coast Music Festival



Good Ol' Persons

The reasons to come are found in the festival's name: Come for the music and enjoy the coast, or come to the coast and discover the music.

Whichever blend of reasons brings you to the Oregon Coast Music Festival this year, you will find it's 10 years old and getting better.

Charles Kocher is Managing Editor of The Coos Bay World.



Chicago Chamber Brass

1988 Oregon Coast Music Festival Schedule

Foxfire - Friday, July 15. Southern Oregon's favorite bluegrass free of charge in the formal gardens of Shore Acres State Park.

Young Person's Guide to the Orchestra - Saturday, July 16. A learning experience for young and old alike.

Chicago Chamber Brass - Saturday, July 16. This concert by an internationally acclaimed group will feature *Pictures at an Exhibition*.

Good Ol' Persons - Sunday, July 17, and Monday, July 18. Acoustic country music and traditional bluegrass.

Recital - Wednesday, July 20. Solo classics performed by guest artists Jillon Stoppels Dupree, harpsichord; Scott Kritzer, guitar; and Timothy Scott, cello.

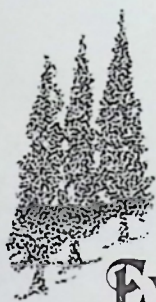
Bay Area Concert Band - Saturday, July 23. Another free picnic concert in another beautiful park featuring another branch of American music.

Baroque Concert - Saturday, July 23. Wear the 1988 festival T-shirt and hear it free: The Festival Chamber Players joined by guest artists Jillon Stoppels Dupree, harpsichord and Scott Kritzer, guitar, for the music of Telemann, Marais, Corbetta, J.S. Bach, and Vivaldi.

Festival Orchestra - Tuesday, July 26. Featured works include Tchaikovsky's *Romeo and Juliet* and guest artist Anthony Plog in the Jolivet Concertino for Trumpet, Strings and Piano, all under the direction of Gary McLaughlin.

Festival Chamber Players - Thursday, July 28. Pianist James Cook is the featured artist, in a program that includes Mozart, Barber and Brahms.

Festival Orchestra - Saturday, July 30. Who could ask for more: Barber's *Adagio for Strings*, Haydn's *Symphony No. 102* and Dvorak's *Symphony No. 6*.



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GOLD BEACH
**SUMMER
THEATRE**

Returns for Third Season



by Wendy Colebank

The location is the same: the Curry County Fairground's Docia Sweet Hall in Gold Beach. And Gold Beach is the same quiet town it's always been, resting along the shores of the legendary Rogue River and the powerful Pacific Ocean.

But Gold Beach Summer Theatre is all new — with new directors, new plays, and new actors and actresses.

In past seasons, from Mid-June to August, Gold Beach Summer Theatre, Inc. produced three or four plays directed by Willamette University's Dr. William Iron and performed by college students from throughout the West Coast. But for the 1988 season, things are dramatically different.

Dr. Iron took leave of Gold Beach Summer Theatre to spend time in Australia on sabbatical. Three of the five positions on the Summer Theatre's Board of Directors were vacant, and sources of financial and managerial support were uncertain. Gold Beach's weekly paper, the *Curry County Reporter*, discussed the lack of support for the Theatre and concluded that "Humpty Dumpty is kind of hard to put back together again."

That was just the challenge the citizens of Gold Beach needed, because, soon after, "Humpty Dumpty" came right back together.

City Councilor and former business owner Marlyn Schafer took the lead and was named Chairman of the Board of Gold Beach Summer Theatre. "I felt it was vital not to lose the positive momentum that Summer Theatre had built over the past years."

The Chamber of Commerce lent its support and ran "S.O.S." ads in the paper asking for board members and volunteers to be "Friends of Summer Theatre." More than twenty people returned the ads to pledge their support and numerous others made verbal pledges.

"It was obvious that the commitment was here," said Marge Strain, Executive Director of the Gold Beach Chamber of Commerce. "The arts people were here and



Artistic Director Robert Diedrich

willing to work hard. All Summer Theatre needed was a business person to pull it together."

And that's where Schafer came in. She lead Gold Beach Summer Theatre Board members and volunteers in staging a variety of fundraisers — everything from selling Summer Theatre memberships to holding flea markets and car washes — and kept an eye on the bottom line.

Artistic help wasn't hard to find; and Summer Theatre Board members pulled a new director practically from their own back yard. The Board selected Robert Diedrich, former president and chief executive officer of Coos Bay's Dolphin Players, to direct the program from June to August.

Diedrich has a Master's of Fine Arts in Drama and was most recently with the Seattle Repertory Theatre. He's a former theatre instructor at Southwestern Oregon Community College and has experience in all areas of set design.

In addition, Gold Beach's own theatre group, the Gull Players, provided support. "It's a case of two separate organizations (The Gull Players and Summer Theatre, Inc.) blending together well," says Schafer. "The Gull Players have taken over a lot of the work."

Talent came from far away as well. Joseph Gilg, artistic director of the Eugene-based Oregon Repertory Theatre (ORT) had been looking for a way to increase his theatre's exposure throughout the state, and Gold Beach Summer Theatre provided just the opportunity he was looking for. "Gold Beach Summer Theatre will help us put the Oregon back into Oregon Repertory Theatre," says Gilg.

So now, Gold Beach Summer Theatre finds itself bigger than ever, with five different offerings and an extended season that runs from June 9 through September 5 (Labor Day), with a two-week break in August for the Curry County Fair.

Diedrich and a cast of local players will perform Thursday through Sunday nights, from June 9 until July 31. Plays include *The Other Fellow's Oats*, a British farce that revolves around unfulfilled marital infidelity; *The Beach House*, a romantic comedy about a doctor, his 15-year-old son, and a 37-year-old ex-nun/hippie who shares their beach house while studying for her bar exam; and a dinner theatre production of the musical classic *Jacques Brel is Alive and Well and Living in Paris*. The dinner theatre is offered every Saturday night in July.

Oregon Repertory Theatre is bringing two melodramas to Gold Beach Tuesday through Sunday nights, between August 18 and September 5. Good will consistently triumph over evil during ORT's 17 performances, including the play *Dracula*.

Wendy Colebank lives in Eugene, and works for Cawood Communications.



A past performance of Gold Beach Summer Theatre presented by Willamette University players.

Gold Beach Summer Theatre Schedule

Performances begin at 8:00 pm Thursday through Saturday and at 7:00 pm Sunday in the Docia Sweet Hall of the Curry County Fairgrounds, 910 South Ellensburg in Gold Beach.

The Other Fellow's Oats

June 9, 10, 11, 12, 18, 19, 26
July 10, 15, 21, 28

The Beach House

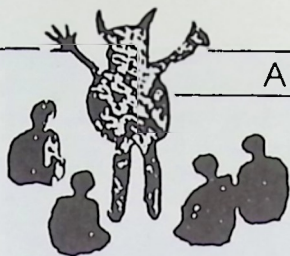
June 16, 17, 24, 25, 30
July 3, 8, 14, 24, 29

Jacques Brel is Alive and Well and Living in Paris

June 30
July 1, 9*, 16*, 17, 22, 23*, 30*

Ticket prices are \$8.00 for 'Jacques Brel,' and \$6.00 for all other performances. Dinner theatre price is \$18.00. For tickets and reservations call toll free in Oregon 1-800-452-2334. Outside Oregon, call 1-800-542-2334.

* Denotes dinner theatre production.



Burying Sickness

by Thomas Doty

In mid-western Oregon there is a boulder of tye sandstone hidden in a stand of oaks, along the slow, quiet flowing of a small creek. The rock is covered with carvings of long lines connected by shorter lines. Native Americans have rich traditions concerning the rock.

Only a few years ago, the symbols were more visible. Lately moss has started growing over the rock, and even the serenity of the place, for thousands of years invaded only by the gurgling of the creek, the wind blowing up the valley, the morning swish of birds settling into the oaks, or the quiet trod of feet along the ancient Indian trail that winds nearby, is now overrun by the roar and haste of Interstate 5, not two hundred years away.

Named Halo Rock after Chief Halo of the Calapooias, the rock covers up the world's sickness. According to myth, the sickness came from the east, hoards of it. There was a battle near where the rock now stands to ward off the sickness, or "the evil of the world" as it is sometimes called. When it seemed to the Indians that all was lost and they were destined to be overrun by the sickness, their leader rose to superhuman stature and smote the sickness to pieces. As a result, the Indians won the battle. They gathered and buried the sickness under the rock and carved symbols into the stone to tell not only the story of the battle, but also of the country around and its relationship to native people.

One local woman has seen the carver of the symbols in a psychic vision. The

man, in the tradition of regional medicine practices, used the power of his thumbs to carve into the rock. According to the woman, the symbols are a map of the Indian world, the long and short lines representing the rivers, villages and byways of the original peoples. It seems appropriate that a medicine man, using his power, would mark the rock that covers the sickness of the world.

The rock has managed to survive various threats to its existence, including the plan by a group of Portland opportunists to remove the rock for display in an exposition. Thanks to Lindsay Applegate and his family, on whose farm the rock rested, that never happened, and the sickness of the world remained covered up, at least for several years.

But lately someone has dug under the rock, probably looking for artifacts or the legendary loot of Chief Halo's grave. Someone has dug under the rock and let loose the sickness. The canopy of oaks has thickened and blocked out the sky. The lack of sun and the increased dampness has encouraged the growth of moss, covering the symbols. The creek is inaudible, out-shouted by Interstate 5.

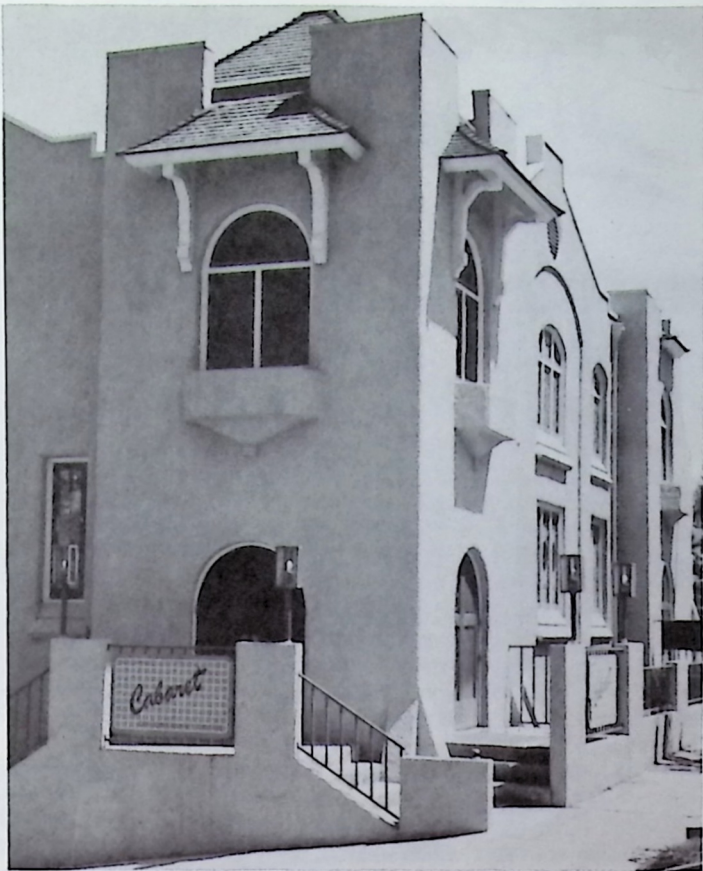
Perhaps it's time for a medicine man to use the power of his thumbs to remove the moss and deepen the symbols. Perhaps it's time to walk the ancient trails of this land, stopping now and again to listen to the gurglings of even the smallest creeks. Perhaps it's time to bury the sickness once again.

Thomas Doty is a storyteller, poet and teacher of Native American traditions of the Northwest. He lives in Ashland, Oregon.

"When Animals and People Were Not So Different," an audio cassette of Native American myths told by Thomas Doty, is now available. To order, send \$9.50 to TAO Productions, 904 Garden Way, Ashland, OR 97520. Or call (503) 482-4034.

Tintypes

At the Oregon Cabaret Theatre



The "Old Pink Church"

by **Melissa Lowry**

American popular music has a rich and fascinating history, and combined with the exuberance of the vaudeville stage and the drama of an immigrant's story, these are ingredients for an exciting theatrical experience.

Beginning June 30, Ashland's Oregon Cabaret Theatre will present the nostalgic Broadway musical, *Tintypes*. Co-directors Jim Giancarlo and Roger DeLaurier bring to the stage a glimpse of life in that tumultuous half-century between the Civil War and the Roaring Twenties, set against a background of the music of the era.

"This was the beginning of popular music," says Giancarlo. "It was a rich and exciting time in history. Things were changing rapidly: it was an era of revolutionary inventions, and there was a

tremendous influx of immigrants, and these things changed the character of the nation."

Tintypes, the story of a young immigrant and his search for the elusive American Dream, is told almost entirely in music. And vaudeville, the Great American Entertainment of the period, is an ideal background for the story of the Chaplinesque main character who struggles to deal with the gap between his dreams and reality, the dichotomy of the rich and the poor, and the difficulty of assimilation into a foreign culture.

Vaudeville, far from being merely musical theatre, was a hodgepodge of songs, skits and stories, comics and dog acts, jugglers and knife-throwers, and of course the popular music of the day. The Virginia Minstrels sowed the seeds

of vaudeville in 1843, and over the years their blend of dialect, song, dance and music, and the later additions of pantomimes, ballads and specialty acts, became the entertainment that reigned supreme from the 1880's until the Depression.

The music that was born of this was ragtime. Ragtime swept America and Europe with its ragged syncopations, and is an important features of *Tintypes*, with such numbers as "Hello My Baby," "You're a Grand Old Flag," and "Hot Time in the Old Town Tonight" conjuring up images of America before The Great War.

Other musical forms, too, contribute to *Tintypes*: traditional black folksongs ("Shortnin' Bread,") sentimental melodies of Victor Herbert ("Toyland,") rousing marches of John Philip Sousa ("El Capitan,") patriotic numbers ("Yankee Doodle,") "Columbia, Gem of the Ocean,") and the popular songs of the day, ranging from the boisterous "I Don't Care" to the tearful "Bird in a Gilded Cage" (first auditioned in a brothel!) to commemorative tunes such as "Meet Me in St. Louis, Louis" and "In My Merry Oldsmobile."

The popular music made stars of its performers: Eva Tanguay, the "I Don't Care" Girl, earned \$2500 per week; Anna Held, star of the Ziegfeld Follies, traveled in a private Pullman car; Lillian Russell, who wept along with her audience at her heart-rending ballads, was better known as "Diamond Lil."

Bert Williams, who performed the emotional "Nobody" in the 1920 Follies, was the first black singer to receive equal billing on Broadway. But black composers

were largeley ignored; it was not until 50 years after Scott Joplin's death that a posthumous Pulitzer Prize honored his ragtime compositions, such as "The Maple Leaf Rag," which changed the American musical scene forever.

Collaboration is a rewarding experience for Giancarlo and DeLaurier. "It's great to be co-directing with this particular show because there is so much music and so many production numbers that it would be quite difficult for one person alone," says Giancarlo. "Roger and I can share the work and yet not get locked into certain roles. As directors we need to know about all aspects of the production."

The recipe for successful collaboration, according to Giancarlo, is "compatible personalities, a similar sensibility, a common approach to the theatre in general."

DeLaurier adds: "This is when theatre works best. Everything works better because of our collaboration, which is kind of a geometric multiplication."

Giancarlo and DeLaurier have designed *Tintypes* to maximize their audience's involvement. "We've tried to take the environment into the theatre space, and to make this environment reflect the show with costumed waiters and appropriate pre-show music. With *Tintypes* we want to create an atmosphere in total theatre," says Giancarlo.

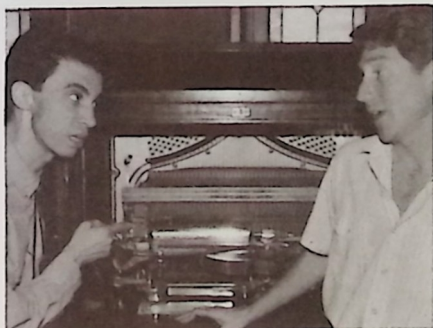
Set designer Craig Hudson has created a theatre environment to complement the production, with an elaborate proscenium arch, canvas backgrounds and footlights that evoke the turn of the century music hall.

"We've dressed it to look like a theatre of the period so that the whole theatre becomes the set," Hudson says. "It's not elaborate, but despite its simplicity, there is a visual richness. It is a very visual show."

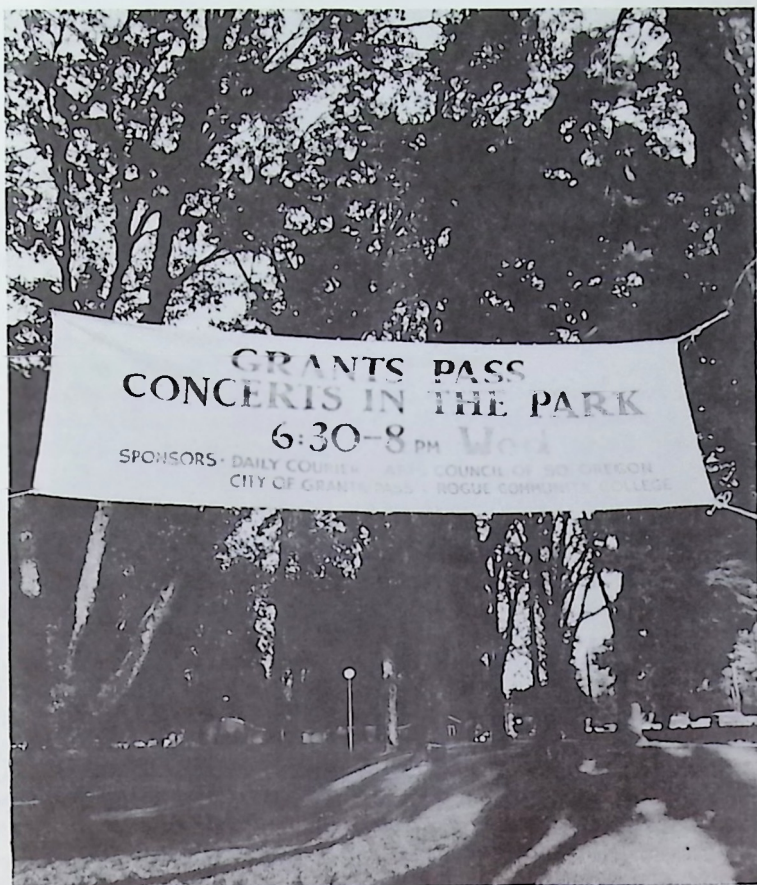
Tintypes provides a fascinating look at America through song and dance, comedy and pathos, reality and dream.

"Tintypes" opens June 30 and runs through August 28. For reservations, call (503) 488-2902.

Melissa Lowry is a writer and television producer who lives in Medford.



Tintypes directors James Giancarlo and Roger DeLaurier



Grants Pass Concerts in the Park

by Diana Coogle

One late summer evening in July, as the Rogue River hastens away from the rising moon, running towards the spot where the sun has sunk, as ducks bobble on the wind-rippled water, a pair of lovers strolls hand in hand along the grassy bank. From deep in the park behind them come the distant notes of a banjo and guitar, attracting the crowds, leaving the lovers alone. Like Lorenzo to Jessie, he whispers to her:

How sweet the moonlight sleeps upon
this bank!

Here we will sit, and let the sounds
of music

Creep in our ears.

And so they sit at the banks of the river to listen at a distance to the concert which has drawn away from them the other 598 people in the park tonight. Under the large shade trees dominating the expansive lawns near the art museum in Riverside Park, Blue Northern has captivated the crowd. It's a moot point who's having more fun, the children somersaulting to the bluegrass beat, frisbee-throwing teen-agers, toe-tapping parents and grandparents, or the musicians of Blue Northern themselves, tonight's offering from Grants Pass's Concerts in the Park series.

Perhaps in France tourists can hear concerts alongside the Seine, in London by the Thames, in Austria on the banks of the Danube, but it is certain that Grants Pass, though less famous than those European cousins, can provide the same pleasure by the grassy shores of the Rogue. Thanks to the Arts Council of Southern Oregon and local sponsors, this summer, like last summer, tourists, visitors, and local residents can enjoy free concerts in the soft evening air and serene beauty of Riverside Park weekly through July.

Musical groups are chosen to appeal to a wide variety of tastes, from bluegrass to swing, from classical to jazz. Tommi Drake, Arts Council board member in charge of the program, is especially interested in making more widely available certain types of music not so often heard in Grants Pass, something different

from "loud rock-and-roll in smoky bars." In Riverside Park, both the atmosphere and the music are different.

The different music this summer will include Blue Northern and the Southern Oregon Blues Band, both returnees from last year. Blue Northern plays both traditional and modern blues and jazz on acoustic instruments in Bill Monroe-type traditional country bluegrass as well as their own more open and progressive original pieces influenced by modern musicians like Hot Rize and David Grisman. The Southern Oregon Blues Band, on the other hand, is an eclectic blues band playing an uptempo city blues with the instrumentation of rock-and-roll, the urban black blues of B.B. King, Lowell Folsom, and others.

Week after week the pace and the style change. One week the mellow woodwinds and the thrilling strings of Fiori Musicali will slip the themes and tunes of the classical master through the trees and over the Rogue. Sister Jive who open the series on July 6, will hit the park with a splash of song and the sort of colorful theatricality that makes this three-woman vocals group unique in their renditions of standard swing, jazz, and big band music. To round out this variety of styles, Drake hopes to fill the still unscheduled spot in the series with a swing band or a Dixieland jazz band.

Seven different Grants Pass groups join the Arts Council of Southern Oregon to sponsor Concerts in the Park. "Helping sponsor this program is an expression of our bank's philosophy to be good corporate citizens," says Dorian Corliss, Chief Executive Director of the Family Bank of Commerce, which, like the other participating groups, (the City of Grants Pass, Daily Courier, Rogue Community College, Grants Pass Chamber of Commerce, Evergreen Federal Savings, and Never A Bum Steer.) likes to support community events it feels are important.

An excellent sound system, a beautiful setting, and a large, diverse, and highly responsive audience make playing in the park a special privilege for the musicians, too. As Warren Whistler of Blue Northern points out, these concerts, free to the



public, also give the musicians a freedom in which to play. "There are no restrictions," he says, "no ticket price, no drinking price or cover charge," — only to enjoy the music and whatever you might have brought with you to make your evening in the park a pleasant one.

That last Wednesday in July our lovers are back at the banks of the Rogue, as they have been each week, drawn by the charm of the concerts at their backs. The Rogue bumbles past them, the ducks bobble and drift as before, and the music wends to them through the evening light. This time it is she, who knows her Shakespeare as well as he, who murmurs the appropriate lines maybe to her lover, maybe to the river, maybe, though, to no one in particular, only in response to the moment:

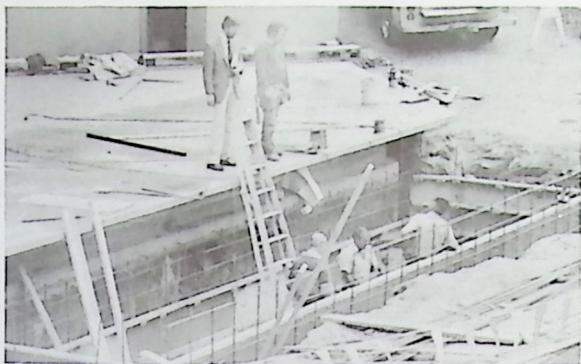
The setting sun, and music at the close,
As the last taste of sweets, is sweetest
last.

Writ in remembrance more than things
long past.

Diana Coogle is a regular contributor to the Guide. Her commentaries are heard Saturdays at 8:30 am on KSOR.

Grants Pass Concerts in the Park 1988 Schedule

- July 6** **Sister Jive**
Swing vocals with
instrumental backing
- July 13** **Southern Oregon Blues Band**
Chicago style electric blues
flavored with jazz
- July 20** big band sounds
(group to be announced)
- July 27** **Musicali Fiori**
Chamber music
- Aug 3** **Blue Northern**
Bluegrass, "newgrass," folk,
and swing



Rogue Music Theatre Gets Pit

by Ted Lawson

"It's the pits!!" is usually a slang expression meaning "the worst" or what's left over after someone has eaten all the cherries out of the bowl of life. However, for the Rogue Music Theatre and General Manager/Music Director Doug Norby, "the pit" is something they have been yearning for since 1983.

Five years ago, when the Rogue Community College's Barbara Haley asked Doug Norby to collaborate on a musical production in the then-newly created outdoor concert bowl on the RCC campus, Doug's response was: "We need an orchestra pit!" But orchestra pits are expensive and so, in the finest theatrical tradition, the show went on without a pit. Doug and the orchestra have been strategically located to the side of the stage (to the left of the audience, or stage right) where they have toughed out productions of *Oklahoma*, *South Pacific* (which played to more than 10,000 people and toured to the Britt Music Festivals in the summer of 1985), *The Music Man*, *Annie*, *Camelot*, *Carousel*, and last summer's *Sound of Music* and *My Fair Lady*.

Why is an orchestra pit so important??? According to Doug, it puts the music director right there in front of the show. It puts the orchestra in front of the actors where they can work on a balance between musicians and actors. It eliminates the momentary hesitation between the sound from the orchestra and the actors' voices. Chances are very good that not very many people recognized the musical hesitation problem, but the actors and musicians knew and now they'll be able to sing and play together.

The orchestra pit, a 9' x 30' concrete box, with stairs at one end, is designed to seat 30 musicians and a conductor. Most of the materials and labor have been donated, but the college still raised approximately \$8,000 for this project. Actually, everything was set to begin construction last year for the 1987 musical season, but bureaucratic red tape involved in the myriad of city, county and state permits delayed construction until this Spring. RCC Business Manager Dave Gordon managed to get the proper variances and permits and the final result will be ready for the opening of *Paint Your Wagon* on July 15.

The Rogue Music Theatre finally has a "pit" to make musical magic under the stars. *Paint Your Wagon* runs July 15-17 and July 22-24, and *Mame* can be seen August 5-7 and 12-14 in the Rogue Music Theatre's outdoor bowl.

Ted Lawson is on the staff of KSOR, and is active in numerous arts organizations.

Siskiyou Artworks: Artist's Collective



Members of the Siskiyou Artworks Collective

by Barbara Ryberg

It officially began sometime last September when a group of Ashland artists began talking. Gradually, the idea to form a collective took shape, and in September of last year what began as talk turned into reality. With a short-term gift of gallery space, and a lot of hard work by members, Siskiyou Artworks was able to open April 1.

An art gallery is at once a show space and a business. Siskiyou Artworks, however, takes a somewhat different approach with the decision not to sell individual works on the premises. Interested buyers must contact the artist.

The gallery, located at 20 South First Street, (follow the yellow "Art" sign in Enders Alley) in Ashland, shows works by members on a rotational basis. The low-ceilinged room, equipped with track lighting, is divided into two areas, one for special exhibitions hung for two-week periods, and the other where members' work may appear for a longer period.

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Currently leading the Collective is Ashland artist, Zeno, who explains that works to be shown are chosen by a committee with, "compatibility being the key," meaning that a landscape would not be shown alongside an abstract work. There is an effort to create a theme for each exhibition.

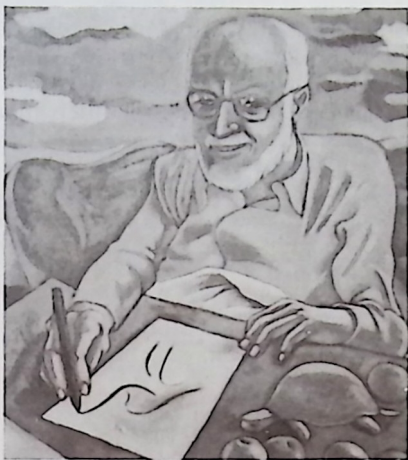
At this writing there are thirty members working and participating in the collective. They share up-keep and details of keeping the gallery open. Money from membership dues and donations pays the bills.

It is an open group, with some fluctuation in membership, as needs and work habits develop and change. New members are welcome.

Asked about the motive to coalesce, Zeno said that Ashland has many practicing fine artists, who support themselves through their art. Indeed, glancing at the list, which includes Jackie Miller, Andy Anderson, Doreen Walsh, Wys Nelson, Sarah Cribb, among others, Zeno figured the membership's average as working artists to be around 15 years.



Siskiyou Artworks on Enders Alley in Ashland



"Matisse in Heaven" by Ted Barr



"Staring Warrior," clay/lacquer sculpture by Tom Stamper

While it is common to find artists' collectives and cooperatives in urban areas, the changing nature of art in America is bringing some of that philosophy to smaller cities. Just how fine art in America is changing is an open topic, except to say that it is now understood to be regional in nature. Note, for examples, art exhibitions devoted to "Northwest Expressionism," and the "Oregon Biennial" exhibition. It should be emphasized, however, that regional means art by artists in a specific place, not that their art necessarily reflects that place.

In addition to the regional aspect, there is the more basic need to exchange ideas, and to offer intellectual support. Small towns have their advantages, but intellectual stimulation is not always one of them. A collective can help remedy that.

Something else it can help remedy, according to Judy Howard of the Hanson Howard Gallery, is to offer representation to more area artists. "Almost every day at least two artists approach me," Howard explains. "And these are artists whose work deserves to be shown. Ashland can use more galleries."

Visibility has to be the life-blood for any visual artist, and as artist and professor, Peg Sjogren of the SOSOC Art Faculty points out, "A collective offers a boost for the artist who typically works alone." Further, in a community with so much focus on the performing arts, the individual fine artist can be overlooked. "A collective, if it works, can help focus attention on the visual arts," she says.

Attention is a vital part of any endeavor and members of the Siskiyou Artworks, through their determination and commitment hope to receive recognition from the community. In exchange for that recognition, promises Zeno, "Siskiyou Artworks offers the community the gift of discovery. That's what we are all about."

Siskiyou Artworks is open Thursday-Sunday, 11:00 - 5:00 with a public reception every other Thursday, from 5:00 - 7:00, to honor a new exhibition.

Barbara Ryberg, a regular Guide contributor, lives in Ashland.

Backs

by Jay Mullen

"There's no business like show business," sang Ethel Merman, but how would I know? At The Peter Britt Festivals I was the operations manager, a euphemism for grounds keeper, responsible for trash disposal and watering the grass, far removed from the glamour of theatrical production and hobnobbing with the stars — Ramsey Lewis, Dave Brubeck, or Mel Tormé. What would I know about show business? And yet . . .

Successful theatrical production evokes some uncommon commitments. Nothing in my job description, for example, suggested that herding jazz musicians devolved upon operations managers, but I also discerned that festivals like Britt, with limited financial resources, often use staff creatively. One famous saxophonist announced after his afternoon microphone check that he had no intention of remaining on the Britt premises until show time. Britt's pavilion, functional as it is, is not designed to accommodate stars in luxury, so it was understandable that he wanted to return to his Medford motel room to await his performance. However, Britt's apprehensive general manager explained to me that this celebrity had a proclivity for strolling away obliviously from contracted commitments. But, reasoned the general

manager, if I escorted the jazzman and his ensemble to Medford, I could ensure their return. Perhaps.

Though this group played together, they showed little camaraderie. Traveling through Medford with them was rather like sitting in a basket of cobras. As we passed up 4th Street the pianist, whose shaved head glistened like a billiard ball, remarked that streets intersected 4th in alphabetical order, a benign observation that provoked such snarling scoffs from his companions that I thought carnage would ensue. At the motel the saxophonist announced his intention to nap, the pianist made straight for the bar, and the other three vanished.

So envision, as I did, this:

- 1) 2,200 jazz buffs arrayed over the Britt hillside enjoying preliminary concerts;
- 2) the second intermission concludes and the general manager ruefully announces to ticketholders who had paid fifteen bucks a ticket that the advertised feature performer is unavailable;
- 3) the mayhem!

Everyone associated with Britt, down to the occasional gift booth volunteer, is acutely aware of the Festival's precarious finances: the expenditures, overhead, and deficits. 2,200 refunds for a no-show

At

stage

might destroy Britt. Not to mention the reception that 2,200 irate jazz aficionados primed with wine, beer, and anticipation, would mete to a general manager who would bear the message of the no-show. So in the cause of Britt's financial solvency I parked myself with a book outside the saxophonist's door, appreciating that he could exit from his balcony into Bear Creek if he truly intended to elude me. And what of the other four? If they disappeared I could at least deliver their leader up to the crowd's vengeance.

At the appointed time I knocked and aroused the performer from his slumbers. (I presume he slumbered, for he was decidedly groggy.) and he followed docilely while I located his companions swilling not so docilely in the bar. To my relief, they demurred only long enough for one more round — gin doubles with lemon twists. From the amount of citrus rinds on their table they had already consumed sufficient juice to allay scurvy for the duration of a whaling voyage, an ill omen if they took exception to my summons. But they did not. They sat stone mute until I delivered them on schedule onto the Britt stage to an audience that probably assumed that the entertainers had been brimming with anticipation in the wings all evening. So was the general manager's apprehension unfounded? A week later in Carmel the

same group simply walked away before a concert. Vanished. There's no business like show business.

As touchy as it may have been getting that group onto the stage, Riders in the Sky, a trio that spoofs vintage western movies with an electric campfire, a tin foil moon, and genuine affection, was conversely difficult to get off the stage. In most circumstances that would hardly pose a problem, but Jacksonville residents are understandably indisposed to having Britt crowds exuberating too far into the night, so they have a performance curfew. But in their enthusiasm, Riders in the Sky, to the audience's delight, played far beyond it.

Meanwhile, I had ascertained that their show actually began thirty minutes before they took the stage. In order to hit the stage running, they started singing in the pavilion's furnace room with an intensity that caused me to lay down my book to go listen. There, sitting atop an upright piano, was a three year old girl, the fiddler's daughter, to whom they sang "Little Prairie Princess." Unfortunately the paying audience missed that show.

Nor did the show end when the house lights went up. A Bend country-western radio station arranged an interview that alone would have been worth the price of admission. One rider would talk while

contd. on page 43

Britt

PROGRAMS & SPECIALS AT A GLANCE



Car Talk the weekly program of automotive advice (with more than a few laughs) with the Magliozzi Brothers, premieres Saturday July 2 at 10:00 am on KSMF.

The Democratic National covered extensively by NPR details on special broadcast

July Fourth brings many h music to KSOR/KSMF, as **Ashland City Band** patrioti at noon.

The Saint Louis Symphony KSMF Mondays at 2:00 pm

Selected Shorts a series fea reading great short stories, KSMF Tuesdays at 9:00 pm

Sunday	Monday	Tuesday	Wedne
6:00 Weekend Edition	5:00 Morning Edition	5:00 Morning Edition	5:00 Morni
8:00 Monitoradio	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante l
9:00 Micrologus	10:00 First Concert	10:00 First Concert	10:00 First C
9:30 St. Paul Sunday Morning	12:00 KSOR News	12:00 KSOR News	12:00 KSOF
11:00 High Performance	2:00 St. Louis Symphony	2:00 Cleveland Orchestra	2:00 Milwa Symp
12:00 Chicago Symphony	4:00 Northwest Week	4:00 Fresh Air	4:00 Fresh
2:00 A Musical Offering	4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jeffer
4:00 New Dimensions	5:00 All Things Considered	5:00 All Things Considered	5:00 All Th Consi
5:00 All Things Considered	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiy Musiq
6:00 The Folk Show	9:00 Mr. Adams and Mr. Jefferson	9:00 Selected Shorts	9:00 Vintag
8:00 Sing Out's Songbag	9:30 What Ho! Jeeves	10:00 Ask Dr. Science	9:30 Paul
9:00 Possible Musics including Music From Hearts of Space at 11 pm	10:00 Ask Dr. Science	10:02 Post Meridian (Jazz)	10:00 Ask D
	10:02 Post Meridian (Jazz)		10:02 Sidra On R
			11:00 Post l (Jazz)

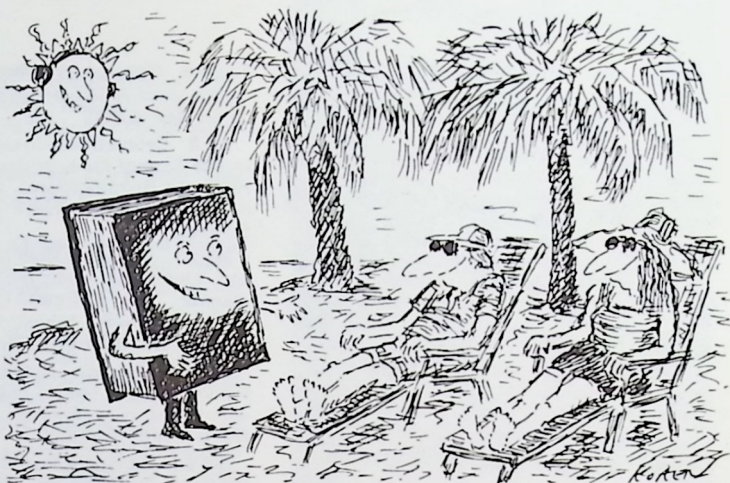
Convention will be
news. Listen for
July 18-21.

urs of American
well as the annual
concert, July 4

eturns to KSOR/
beginning July 11.

uring great actors
eturns to KSOR/
beginning July 5.

If summer's almost here, can 'SHORTS' be far behind?



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Monday	Thursday	Friday	Saturday
5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition	6:00 Weekend Edition
6:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
10:00 First Concert	10:00 First Concert	10:00 First Concert	10:00 Jazz Revisited
12:00 KSOR News	12:00 KSOR News	12:00 KSOR News	11:00 World of Opera
2:00 Music From Europe	1:30 Music from Washington	1:30 Music from Washington	3:00 Tonight At Carnegie Hall
4:00 Fresh Air	3:30 Marian McPartland's Piano Jazz	3:30 Marian McPartland's Piano Jazz	4:00 Studs Terkel
4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily	5:00 All Things Considered
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	6:00 Mountain Stage
6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	8:00 A Prairie Home Companion
7:30 Ashland City Band	8:00 New York Philharmonic	8:00 New York Philharmonic	10:00 The Blues
9:00 Le Show	10:00 Ask Dr. Science	10:00 Ask Dr. Science	
10:00 Ask Dr. Science	10:02 Jazz Album Preview	10:02 American Jazz Radio Festival	
10:02 Jazz Album Preview	10:45 Post Meridian (Jazz)	12:00 Post Meridian (Jazz)	
10:45 Post Meridian (Jazz)			

Sunday

by date denotes composer's birthdate

6:00 am Weekend Edition

National Public Radio's weekend news magazine with host Susan Stamberg.

8:00 am Monitoradio

The weekend edition of the award-winning news magazine produced by the staff of the Christian Science Monitor.

9:00 am Micrologus

Music from medieval, renaissance and early baroque periods hosted by Ross Duffin.

KSMF 89.1 / Rogue Valley

9:00 am - 2:00 pm Jazz Sunday

The best in contemporary jazz from the station library.

9:30 am St. Paul Sunday Morning

Jul 3 The King's Singers perform a wide-ranging program, including music by Flanders and Swann, Orlandus Lassus, Janacek, and Lennon and McCartney.

Jul 10 The Los Angeles Piano Quartet is joined by bassist Fred Bretschger in Schubert's "Trout" Quintet; and also performs the Quartet for Piano and Strings by Gerard Schurmann.

Jul 17 The Musicians of Swanee Alley perform Elizabethan popular tunes.

Jul 24 The Takacs Quartet plays works by Haydn, Bartok and Schubert.

Jul 31 Clarinetist John Denman is joined by pianists Paula Fan and Jeff Haskell in works by Schumann, Stravinsky, Zhang Wu, Daniel Mason, Benny Goodman, and others.

11:00 am High Performance

A new, innovative look at musical performance hosted by Andre Previn, who is both a noted jazz pianist, and Music Director of the Los Angeles Philharmonic.

Jul 3 The Guarneri String Quartet performs music by Beethoven and Ravel.

Jul 10 The Orpheus Chamber Orchestra is joined by violinist Gidon Kremer in Mozart's Violin Concerto No. 2 in D, K. 211; also Haydn's Symphony No. 53 in D ("Imperial").

Jul 17 The Swingle Singers perform music by Bach, Saint-Saens, Glenn Miller — even Henry VIII!

Jul 24 Pianist Bella Davidovich gives a Carnegie Hall recital, including music by Mozart, Schubert, Schumann and Liszt.

Jul 31 Andre Previn conducts the Los Angeles Philharmonic in the March from *Tsar Saltan* by Rimsky-Korsakov; and the Symphony No. 5 by Tchaikovsky.

12:00 n Chicago Symphony Orchestra

This great American orchestra is conducted by Sir Georg Solti.

Jul 3 Leonard Slatkin conducts the Overture to *The School for Scandal* by Barber; Howard Hanson's Symphony No. 2, Op. 30 ("Romantic"); and *On Freedom's Ground* by William Schuman.

Jul 10 Sir Georg Solti conducts the Prelude and Liebestod from *Tristan und Isolde* by Wagner; the Clarinet Concerto by John Corigliano, with soloist Larry Combs; and Beethoven's Symphony No. 5.

Jul 17 Herbert Blomstedt conducts the Piano Concerto No. 25 in C, K. 503 by Mozart, with soloist Ivan Moravec; and the Symphony No. 6 in A by Bruckner.

Jul 24 Gennady Rozhdestvensky conducts the Piano Concerto No. 3 in d minor, Op. 30 by Rachmaninoff, with soloist Nelson Freire; and the Symphony No. 10 by Shostakovich.

Jul 31 Erich Leinsdorf conducts excerpts from the *Images* by Debussy; the Cello Concerto No. 1 by Milhaud, with soloist Janos Starker; and *L'Arlesienne* Suites 1 and 2 by Bizet.

2:00 pm A Musical Offering

This series presents concert performances of music from the renaissance through the classical periods.

Jul 3 Mark Kroll conducts the Boston University Early Music Series C.P.E. Bach Festival.

Jul 10 Christopher Hogwood conducts the Academy of Ancient Music in *The Four Seasons* by Vivaldi; Handel's Concerto Grosso, Op. 6, No. 1; and the Concerto for Violin, Oboe and Strings, BWV 1060 by J.S. Bach.

Jul 17 The Smithsonian String Quartet and guests perform *Eine Kleine Nachtmusik*, and *A Musical Joke*, by Mozart; and Beethoven's First String Quartet.

Jul 24 The early music ensemble Duo Geminiani performs music by Castello, Rossi, Frescobaldi, and Vivaldi.

Jul 31 The Smithsonian Chamber Players, directed by Kenneth Slowik, perform music by Simpson, Lawes, Jenkins and Purcell.

4:00 pm New Dimensions

New Dimensions features interviews with leading figures in philosophy, literature, psychology, health, politics and religion.

Program acquisition funded by Soundpeace of Ashland. Local transmission funded by grants from Dr. John Hurd of the Family Chiropractic

Center, Klamath Falls; Richard Wagner, and Joyce Ward, Architects, Ashland; and The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Jul 3 Saying Yes To Love With Leo Buscaglia. Buscaglia is the author of *Living, Loving and Learning*.

Jul 10 Daily Bread with Wendell Berry Farmer, ecologist and writer Wendell Berry provides some rich and fertile ground for recreating culture.

Jul 17 Way of the Warrior with Joan Halifax This dialogue explores the nature of the "warrior within," the one who defends the future against the aggressor still lurking in the psyche.

Jul 24 Dialogue with Krishnamurti. The late J. Krishnamurti was regarded internationally as one of the great religious teachers of all time. Here he presents the ultimate challenge: self-transformation begins at home.

Jul 31 A Better Game Than War with Bob Fuller. Fuller is co-founder of the Mo Tzu Project, a small band of private citizens who travel to sites of political strife and attempt to mediate disputes.

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm The Folk Show

Nancy Spencer presents a wide variety of folk music, including occasional performances by local musicians, live broadcast recordings, and more.

Partial funding provided by Gallery Obscura, Ashland.

8:00 pm Sing Out's Songbag

This program brings you a weekly topical mix of different styles of folk music. Produced and hosted by Bill Munger.

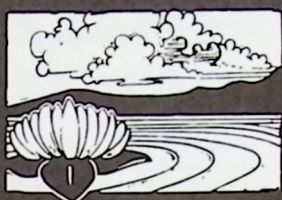
Local funding provided by Patricia Seiler and Philip Stutenberg, Attorneys at Law, Klamath Falls.

9:00 pm Possible Musics

Host Caroline Bryan-Sadler features New Age music from all over the world. The program also includes:

11:00 pm Music From The Hearts Of Space
Local funding by Soundpeace, Ashland; and by Gallery Obscura, Ashland.

2:00 am Sign-Off



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Monday

*by date denotes composer's birthdate

5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 am Local and regional news

6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1 / Rogue Valley

Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and the KSOR News Department presents the latest local and regional news at 7:30, 8:30, 9:00 and 9:30 am. Also:

7:30 am Star Date

Local funds by *Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and Burch & Burnett of Coquille.*

8:37 am Ask Dr. Science

Local funds by the Gateways Program of Douglas Community Hospital, Roseburg.

9:57 am Calendar of the Arts



Fourth of July Specials

This Independence Day join us beginning at 9:00 am for a day-long celebration with American music from National Public Radio, as well as a live broadcast of the Ashland City Band's traditional July 4th Patriotic Concert, beginning at noon.

10:00 am - 2:00 pm First Concert

Your host is Pat Daly.

Jul 4 Pre-empted by July 4th specials.

Jul 11 SCHUBERT: Symphony No. 5

Jul 18 KRUFFT: Horn Sonata in E

Jul 25 SCHUMANN: *Davidslundertanze*

12:00 n KSOR News

2:00 pm St. Louis Symphony

Beginning July 11

A series of broadcast concerts lead by Music Director Leonard Slatkin.

Jul 11 Guest conductor Erich Leinsdorf leads the orchestra in *Gigues from Images pour orchestre* and the Interludes from *Pelleas et Melisande* by Debussy; and the Symphony in d minor by Franck.

Jul 18 Erich Leinsdorf conducts Wagner's *Siegfried Idyll*. Schumann's Symphony No. 3; and the Violin Concerto by Stravinsky, with soloist Young Uck Kim.

Jul 25 Violinist Joseph Silverstein is both conductor and soloist in Haydn's Violin Concerto No. 1 in G; Schubert's Rondo in A for Violin and Strings; Mozart's Symphony No. 40; and the Brandenburg Concerto No. 3 by Bach.

4:00 pm Northwest Week in Review

Northwest journalist Tom Ackerman hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington, D.C. will affect you.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy. Mondays include *Thinking Ahead: Issues in Ageing* hosted by Judith Bernstein.

KSMF 89.1 / Rogue Valley

4:30 pm Fresh Air

Interviews, reviews and news headlines, hosted by Terry Gross.

5:00 pm All Things Considered

Robert Siegel and Rene Montagne host this award-winning news magazine.

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins of Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

KSMF 89.1 / Rogue Valley

6:30 pm The Jefferson Daily

A repeat of the 4:30 broadcast on KSOR.

6:30 pm Siskiyou Music Hall

Jul 4 BERNSTEIN: *Fancy Free*

Jul 11 SIBELIUS: Symphony No. 2

Jul 18 RAVEL: *Miroirs*

Jul 25 BERLIOZ: *Lelio*



7:00 pm July 4th

Chicago Grant Park

Independence Eve Concert

Recorded on July 3, this concert features the Grant Park Symphony and guest artists in a concert of patriotic favorites.

9:00 pm Mr. Adams and Mr. Jefferson

This new dramatic series portrays the relationship between the two ex-Presidents and is based on their actual correspondence.

Jul 4 The Verdict of Posterity This week we discover another motive for Adams establishing the correspondence with Jefferson.

Jul 11 A Revolutionary Age John Adams comes to grips with the unpopularity he believes has dogged his political career.

Jul 18 The Tower of Siloam Adams' book, *A Defense of the American Constitution* arrives in time for some of the Constitutional Convention delegates to read it — but he overestimates the book's importance.

Jul 25 Explaining Ourselves Adams responds to Jefferson's charges of bigotry.

9:30 pm What Ho! Jeeves

P.G. Wodehouse's daffy characters come to life in this BBC adaptation, which moves from Tuesdays to Mondays this month.

Jul 4 Strange Behavior of a Curate Bertie and Jeeves are treed by a Scotty in Stiffy's room while Stinker Pinker acquires Constable Oates' helmet.

Jul 11 The Course of True Love Jeeves approaches from the psychological the matter of obtaining Sir Watkyn's consent to the marriage of his niece.

Jul 18 A Wrongful Arrest Aunt Dahlia has the cow creamer, Jeeves has the policeman's helmet, and Bertie has an angry search party in his room.

Jul 25 Florence Craye Forced to disappoint Jeeves in the matter of a visit to the accursed Steeple Bumbleigh, home of his Aunt Agatha, Bertie offers a present as recompense.

10:00 pm Ask Dr. Science

Craziness from the Duck's Breath Mystery Theatre.

Local funding provided by the Gateways Program of Douglas Community Hospital in Roseburg.

10:02 pm Post Meridian

Great jazz for the late night. Call in your requests!

2:00 am Sign-Off

the Spirit of Tibet

at BRITT FESTIVAL

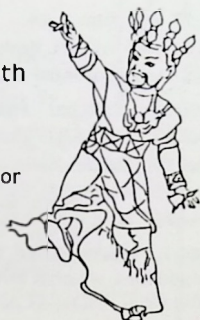
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Tuesday

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5:00 am Morning Edition

6:50 am Regional News

6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1 / Rogue Valley
Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Regional News: 7:30, 8:30, 9:00 and 9:30 am.
plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Jul 5 MOZART: Violin Concerto No. 5

Jul 12 BACH: Suite in D

Jul 19 MAHLER: Symphony No. 4

Jul 26 BEETHOVEN: Symphony No. 7 in A

12:00 n KSOR News

Headlines, weather forecast and the Calendar of the Arts.

2:00 pm Cleveland Orchestra

A season of concerts under Music Director Christoph von Dohnanyi.

Jul 5 Jahja Ling conducts Three Canzonas for Brass by Gabrielli; the Horn Concerto No. 1 in E-flat, Op. 11 by Richard Strauss, with soloist Eric Ruske; and the Symphony No. 9 in C by Schubert.

Jul 12 Jahja Ling conducts the *Roman Carnival* Overture, Op. 9 by Berlioz; the Cello Concerto No. 2 by Saint-Saens, with soloist Richard Weiss; and Dvorak's Symphony No. 7 in d minor, Op. 70.



Jul 19 Erich Leinsdorf Haydn's Symphony No. 102 in B-flat; excerpts from *L'Arlesienne* by Bizet; and the Preludes and Interludes from *Pelleas et Melisande* by Debussy.

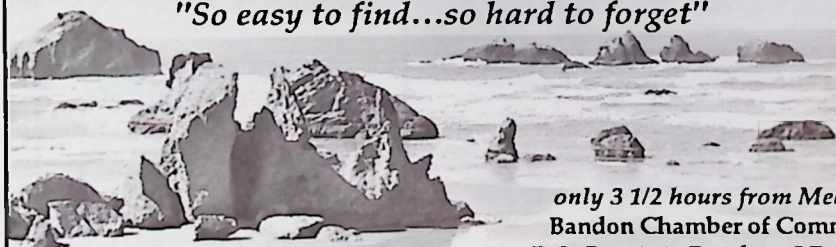
Jul 26 Michael Stern conducts Beethoven's *Coriolan* Overture, Op. 62; the Rhapsody on a Theme of Paganini, Op. 43, by Rachmaninov, with soloist Derek Wieland; and Mendelssohn's Symphony No. 5 in d minor, Op. 107.

4:00 pm Fresh Air

Award-winning interviewer Terry Gross talks to leading figures in politics, entertainment and the arts.

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KSMF 89.1 / Rogue Valley

4:30 pm Fresh Air continues until 5:00 pm

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. Hosted by KSOR News Director Annie Hoy.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

KSMF 89.1 / Rogue Valley

6:30 pm The Jefferson Daily

A repeat of the 4:30 broadcast on KSOR.

6:30 pm Siskiyou Music Hall

Jul 5 LISZT: Sonata in b minor

Jul 12 POULENC: Sonata for Oboe and Piano

Jul 19 TIPPETT: Triple Concerto

Jul 26 MOZART: String Quartet in F, K. 590

9:00 pm Selected Shorts

An all-new series of great short stories, interpreted by some of the leading actors of our time.

Jul 5 Jerry Stiller reads "At an Anarchists' Convention" by John Sayles; Kate Nelligan reads Edna O'Brien's "The Plan"; and Hattie Winston reads "Girl" by Jamaica Kincaid.

Jul 12 Maria Tucci reads Virginia Woolf's "A Haunted House"; John Shea reads Raymond Carver's "Elephant"; and Grace Paley's "A Conversation with My Father" is read by Anne Pitoniak.

Jul 19 Geraldine Fitzgerald reads "Taste" by Roald Dahl; Swoosie Kurtz reads "How to Become a Writer" by Lorrie Moore; and Ian Frazier's "Dating Your Mom" is read by Isaiah Sheffer.

Jul 26 Christine Baranski reads "Where Are You Goin? Where Have You Been?" by Joyce Carol Oates; and Anne Meara reads "The Worm in the Apple" by John Cheever.

10:00 pm Ask Dr. Science

Produced by the Duck's Breath Mystery Theatre.

10:02 pm Post Meridian

All kinds of jazz.

2:00 am Sign-Off



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Wednesday

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5:00 am Morning Edition

6:50 am Regional News

6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1 / Rogue Valley

Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR's News staff presents the latest local and regional news at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am First Concert

Jul 6 MOMPOU: Variations on a Theme of Chopin

Jul 13 TCHAIKOVSKY: Piano Concerto No. 1

Jul 20 RAVEL: String Quartet

Jul 27 MOZART: Exultate, jubilate

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:00 pm The Milwaukee Symphony

Jul 6 Zdenek Macal conducts the Symphony No. 1 in D. D. 82 by Schubert; *A Haunted Landscape* by George Crumb; and *Pictures at an Exhibition* by Mussorgsky (Ravel orchestration).

Jul 13 Zdenek Macal conducts the Symphony No. 91 by Haydn; *Le tombeau d'Edgar Poe* by Dominic Argento; the Suite from *The Firebird* by Stravinsky; and JoAnn Falletta conducts the Barber Violin Concerto with soloist Nadia Salerno-Sonnenberg.

Jul 20 Lukas Foss conducts the Overture to *Cosi fan tutte* K. 588 by Mozart; Beethoven's Piano Concerto No. 1 in C. Op. 15, with soloist

Barry Douglas; Foss' own Concerto for Percussion and Orchestra; and *Francesca da Rimini* by Tchaikovsky.

Jul 27 Zdenek Macal conducts *Harold in Italy* Op. 16 by Berlioz, with violist Robert Levine; and the Symphony No. 6 in F. Op. 68 ("Pastorale") by Beethoven.

4:00 pm Fresh Air

Host Terry Gross talks with leading figures in politics, literature, entertainment and the arts.

KSMF 89.1 / Rogue Valley

4:30 pm Fresh Air continues until 5:00 pm

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features. Hosted by KSOR News Director Annie Hoy.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

6:30 pm Siskiyou Music Hall

Jul 6 RIMSKY-KORSAKOV: *Scheherezade*

Jul 13 MUSSORGSKY: *Pictures at an Exhibition*

Jul 20 MOZART: Piano Concerto No. 16 in D

Jul 27 BLOCH: *Schelomo*

9:00 pm Vintage Radio

Highlights of the best — and worst — of drama and entertainment in radio's "Golden Age." Your host is Stu Burgess. This month: some radio classics!

Jul 6 Mysterious Traveler

Jul 13 Gang Busters

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Jul 20 Escape
Jul 27 The Whistler

9:30 pm Paul Temple

England's most popular radio detective is not Sherlock Holmes, nor is it Lord Peter Wimsey — it's Paul Temple, here in his American debut. Peter Coke plays the lead role.

Jul 6 A mysterious Mr. Baker is murdered before he can meet with Roger Shelly, owner of the agency which employed Miss Millicent. The missing baby is returned home.

Jul 13 Mr. Droste, owner of the Commodore Club, has an overwrought wife who uses the same Paris milliner as Mrs. Desmond.

Jul 20 Miss Millicent's body is found in the Thames, and Philip Droste turns up in Paris.

Jul 27 Paul is wounded in the Paris flat. The police return a doll to Mary Desmond.

10:00 pm Ask Dr. Science

10:00 pm Sidran on Record

Jazz pianist and scholar Ben Sidran hosts this series tracking trends in the jazz world
Local funds by Sheckells Stereo of Grants Pass and Medford.

Jul 6 Legendary saxophonist Jackie McLean gives one of his rare interviews, and offers the first radio preview of a new record by his son, Rene.

Jul 13 Big band drummer and father figure Mel Lewis demonstrates his unique style and talks about his more than 20 years leading bands at New York's Village Vanguard.

Jul 20 Saxophonist Benny Wallace demonstrates how his harmonic conception led to his own unique tenor sound.

Jul 27 Bassist David Friesen talks about his approach to solo performance, and demonstrates the spiritual roots of his music.

11:00 pm Post Meridian

More jazz for the night time.

2:00 am Sign-Off



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From Czechoslovakia ...

The Prazak Quartet
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Each of the players is a master of his own
instrument"* (Die Welt, Hamburg)

CONCERT III MARCH 11 • 8 PM
From China ...

The Shanghai Quartet
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finest young foursomes of the day"* (The New
York Times)

CONCERT IV APRIL 19 • 8 PM
From Russia ...

The Borodin Piano Trio
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mance"* (Los Angeles Times)

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Thursday

* by date denotes composer's birthdate

5:00 am Morning Edition

6:50 am Regional News

6:57 am Russell Sadler

KSMF 89.1 / Rogue Valley
Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Host Howard LeMare blends classical music and jazz, and the KSOR News staff presents the latest local and regional news at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Jul 7 STRAUSS: *Ein Heldenleben*

Jul 14 A. SCARLATTI: St. Cecilia Mass

Jul 21 MOZART: Piano Concerto No. 17
in G

Jul 28 NIELSEN: *Sinfonia Espansiva*

12:00 n KSOR News

Headlines, weather, and the Calendar of the Arts.

"Chata alone worth the drive south"

Barbara Curtin - Dining Out
Gazette Times, Corvallis
March 16, 1984

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Roger J. Porter - Dining Out
Oregon Magazine, March 1984

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Oregon Magazine -
Restaurant Superguide
February 1986

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2:00 pm Music from Europe

A series of performances by great European orchestras.

Jul 7 In a Berlin Philharmonic showcase, Seiji Ozawa, James Levine, and Lorin Maazel conduct music by Beethoven, Schumann and Prokofiev.

Jul 14 A program entitled "Americans in Europe" presents American orchestras and conductors performing music by Irving Fine, Bohuslav Martinu, Gunther Schuller and Franz Schubert.

Jul 21 Music by Milhaud, Mendelssohn and Bizet is performed by the New Philharmonic Orchestra of Radio France, the Swiss Radio Symphony, and the Ludwigsburg Festival Orchestra.

Jul 28 Another "Americans in Europe" program features music by Hindemith, Barber and Mahler.

4:00 pm Fresh Air

Host Terry Gross welcomes leading figures in the arts, literature, politics and entertainment.

KSMF 89.1 / Rogue Valley

4:30 pm Fresh Air continues until 5:00 pm

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California, hosted by KSOR News Director Annie Hoy. News, weather, and features, including Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg and Morris, Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

KSMF 89.1 / Rogue Valley

6:30 pm The Jefferson Daily
(Repeat of 4:30 broadcast on KSOR.)

6:30 pm Siskiyou Music Hall

Jul 7 MENDELSSOHN: Piano Trio No. 2

Jul 14 BEETHOVEN: Cello Sonata, Op. 5, No. 1

Jul 21 BACH: Sonata No. 2 in a minor for violin solo

Jul 28 BEETHOVEN: Violin Sonata No. 5 ("Spring")

7:30 pm Ashland City Band

The summer tradition continues as KSOR/KSMF bring you another season of live broadcasts of the Ashland City Band from Lithia Park. Raoul Maddox conducts. Stu Burgess is your host.

9:00 pm Le Show

Harry Shearer's outrageous weekly comedy program from KCRW in Santa Monica. Shearer mixed music with comedy and satire, including spoofs of some of your favorite (or maybe least favorite) public radio programs.

10:00 pm Ask Dr. Science

Zaniness from the Duck's Breath Mystery Theatre.

10:02 pm Jazz Album Preview

The newest and best releases in jazz.

10:45 pm Post Meridian

The best in jazz. Call in your requests.

2:00 am Sign-Off

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Wenzel, Laurie Wenzel and Debye Dozier

August 5-27

"Flowers and Gardens" by Harriet Rex Smith

September 3-30

"State of Jefferson Juried Open"

Summer Workshops

July 6-9

"Botanical Watercolor"
with Susan McKinnon Rasmussen

July 18-21

"Color Mixing" with Boris Ilyin

August 1-4

"Experimental Techniques in Watercolor"
with Ruth Schubert

August 9-13

"Mural Painting" with Isaac Shamsud-Din

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Sat., 10 am-4 pm

Friday

*by date denotes composer's birthdate

5:00 am Morning Edition

Includes regional news 6:50, and Russell Sadler's Oregon Outlook at 6:57 am.

KSMF 89.1 / Rogue Valley
Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Regional news at 7:30, 8:30, 9:00 and 9:30 am, plus:

7:37 am **Star Date**

8:37 am **Ask Dr. Science**

9:57 am **Calendar of the Arts**

10:00 am - 2:00 pm First Concert

Jul 1 RACHMANINOV: Piano Concerto No. 4

Jul 8 BEETHOVEN: Piano Concerto No. 2 in B-flat

Jul 15 BIZET: Symphony in C

Jul 22 WIENIAWSKI: Violin Concerto No. 2

Jul 29 BEETHOVEN: Sonata in A-flat, Op. 26

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

1:30 pm Music from Washington

Concerts recorded in the nation's capitol.

Jul 1 Violinist Mary Findley and pianist Dionne Laufman Weigert play music by Mozart, Schubert, Brahms and Paderewski.

Jul 8 Harpist Nancy Allen performs music by C.P.E. Bach, Debussy, Granados, Salzedo, Albeniz, Spohr, and Faure.

Jul 15 Trevor Pinnock leads the English Concert in works by Handel and Vivaldi, and the Consort of Musicke performs music by Monteverdi, Lawes and Purcell.

Jul 22 Pianist Murray Perahia performs music by Mozart, Beethoven and Chopin.

Jul 29 The Canadian Brass performs music by Purcell, Byrd, Vivaldi, Gershwin and Bach. And the U.S. Air Force Strings perform music by Bach and Anthony Newman.

3:30 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings and Loan.

Jul 1 **Hilton Ruiz** a fast rising name in the jazz world, plays "Home Cooking" and joins Marian in "I Remember April."

Jul 8 **Dick Katz** wears many different hats. Pianist, accompanist, arranger, composer and historian, he plays "Starcrossed Lovers," and teams with Marian on a duet of Monk's "Friday the 13th."

Jul 15 **Joe Bushkin** reminisces about Eddie Condon's favorite singer Lee Wiley and solos on "I've Got a Crush on You."

Jul 22 **Hazel Scott** is featured in one of the last public appearances before her death, and plays Duke Ellington's "All Too Soon."

Jul 29 **Nellie Lutch** recalls her start as a pianist at the age of 15 and plays and sings two of her most famous compositions, "Hurry on Down" and "Real Gone Guy."

KSMF 89.1 / Rogue Valley

4:30 pm Fresh Air

Terry Gross provides interviews, reviews and news headlines until 5:00 pm.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. Friday includes Steve Forrester's report on events in Washington, D.C. as they affect the Northwest, and Russell Sadler's Oregon Outlook.



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5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg and Morris, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

KSMF 89.1 / Rogue Valley

6:30 pm The Jefferson Daily

(Repeat of 4:30 broadcast on KSOR)

6:30 pm Siskiyou Music Hall

Jul 1 BOCCHERINI: Guitar Quintet in e minor

Jul 8 MOZART: Violin Sonata in E-flat, K. 380

Jul 15 MOZART: Bassoon Concerto

Jul 22 HAYDN: Symphony No. 53

Jul 29 RACHMANINOV: Symphonic Dances

8:00 pm New York Philharmonic

A series of concerts under the direction of Zubin Mehta, and distinguished guest conductors.

Jul 1 Charles Dutoit conducts Beethoven's Violin concerto, with soloist Anne Sophie Mutter; and the Concerto for Orchestra by Bartok.

Jul 8 Charles Dutoit conducts *Metaboles* by Henri Dutilleux; the Piano Concerto for the Left Hand by Ravel, with soloist Jean-Philippe Collard; and the complete ballet *The Firebird* by Stravinsky.

Jul 15 Soprano Kathleen Battle and the Boys Choir of Harlem join the Orchestra in songs by Lehar, Strauss, Gershwin, Massenet and Gounod, as well as black spirituals. Zubin Mehta conducts.

Jul 22 Zubin Mehta conducts the *Bachianas Brasileiras* No. 7 by Villa Lobos; the Sinfonia Concertante for Violin and Viola, K. 364 by



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Plus Monday, July 4th**

Behind The Oregon Store on the Plaza

Mozart, with violinist Glen Dicterow and violist Paul Neubauer; and two works by Ravel; the *Mother Goose Suite*, and the *Daphnis et Chloe Suite* No. 2.

Jul 29 Zubin Mehta conducts the Oboe Concerto in C, K. 314 by Mozart, with soloist Joseph Robinson; and the Symphony No. 8 in c minor by Bruckner.

10:00 pm Ask Dr. Science

A Friday night dose of Duck's Breath Humor.

10:02 pm American Jazz Radio Festival

From National Public Radio, a weekly series of live jazz concerts recorded at clubs, concerts, and festivals throughout the country.

Jul 1 Reverie, a fusion band from Philadelphia, and trumpeter Olu Dara perform.

Jul 8 The Modern Jazz Quartet performs a concert at the Paul Masson Winery.

Jul 15 Renowned arranger Manny Albam conducts a concert of his favorites.

Jul 22 Pianist Bob Thompson and his trio join violinist John Blake and his quartet.

Jul 29 Jazz guitarist Charlie Byrd and the Annapolis Brass Quintet perform in a concert in Washington, D.C.

12:00 m Post Meridian

Jazz to end the week.

2:00 am Sign-Off

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Saturday

by date denotes composer's birthdate

6:00 am Weekend Edition

NPR's weekend news magazine, hosted by Scott Simon. Includes:

7:37 am Star Date

KSMF 89.1 / Rogue Valley
Weekend Edition continues until 10:00 am

8:00 am Ante Meridian

Jazz and classical music for your Saturday morning, along with features and an occasional surprise. Includes:

9:00 am Calendar of the Arts

9:30 am Duck's Breath Homemade Radio

Saturday morning madness from the crazy Duck's Breath gang.

10:00 am Jazz Revisited

Funding for local broadcast is provided by Gregory Forest Products in Glendale and its Veneer Plant in Klamath Falls.

Jul 2 Parallels Two versions each of "Rose Room," "Daphne," and "I'll Be Seeing You" by Duke Ellington, Barney Bigard, Tommy Dorsey and others.

Jul 9 New Orleans Revival Records from the period when the parent form of jazz became popular again.

Jul 16 Benny Inspirations Some of the groups and records which contributed to the success of Benny Goodman.

Jul 23 Oddities Unusual items such as Shakespeare in Dixieland, Glenn Miller speaking German, and Peggy Lee playing the drums.

Jul 30 Battle of the Bands Hot bands and sweet bands compete at the height of the Big Band Era.

10:30 am Jazz

A half-hour of classic jazz from the station library.

KSMF 89.1 / Rogue Valley

10:00 am Car Talk

The Tappet Brothers (Tom and Ray Magliozzi) mix wisecracks with expert automotive advice.

11:00 am Vintage Jazz with Robin Lawson

2:00 pm The Sound of Swing

3:00 pm Marian McPartland's Piano Jazz

A repeat of Friday's broadcast.

11:00 am NPR World of Opera

Local broadcast funded by Sun Studs of Roseburg and North Bend.


Jul 2 Bianca e Falliero by Rossini. The cast includes Bianca Rolandi, Kathleen Kuhlman, Gary Bennett and Jeffrey Wells. Willie Anthony Walters conducts.

Jul 9 Beatrice et Benedict by Berlioz. Soprano Josephine Veasey and tenor John Mitchinson sing the lead roles in this rarely performed 19th century opera.

Jul 16 Moses in Egypt by Rossini. Lamberto Gardelli conducts, with bass Nikolai Ghiaurov and tenor Ralph Beckers.

Jul 23 La Boheme by Leoncavallo. Anita Terzian sings the role of Mimi in this opera based on the same story as the more famous Puccini opera.

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JULY 15, 16, 17, 22, 23, 24

MAME



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Rogue Music Theatre
479-5541

ROGUE COMMUNITY COLLEGE OUTDOOR CONCERT BOWL

Jul 30 Cherevichki by Tchaikovsky. Hans Vonk conducts the 1887 Tchaikovsky opera with tenor Anthony Rolfe-Johnson and mezzo-soprano Ibolya Sarvari.

3:00 pm Tonight at Carnegie Hall

A series of exciting performances recorded in concert at Carnegie Hall.

Jul 2 Bass Samuel Ramey and pianist Warren Jones perform songs by Britten, Ravel, and Ives.

Jul 9 Liza Minelli sings songs by Cole Porter, Gershwin, Sondheim, Irving Berlin and others.

Jul 16 Herbert Blomstedt conducts the San Francisco Symphony in *The Golden Dance* by Charles Wuorinen; and the Suite from *The Firebird* by Stravinsky.

Jul 23 Pianist Murray Perahia performs music by Mozart, Berg, and Beethoven.

Jul 30 The Kalichstein-Laredo-Robinson Trio performs Haydn's Trio in C, and joins the Guarneri Quartet in Schoenberg's *Verklarte Nacht*.

4:00 pm The Studs Terkel Almanac

The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises. Produced by WFMT, Chicago.

Jul 2 Studs talks with John Kenneth Galbraith on his book *Economics in Perspective: A Critical Perspective*.

Jul 9 Studs talks with scholar Riane Eisler on her book about women in pre-history, *The Chalice and the Blade*.

Jul 16 Marian McPartland joins Studs to talk about her collection of articles on jazz, *All in Good Time*.

Jul 23 Studs' guest is educator Jonathan Kozol, who talks about his book *Rachel and Her Children: Homeless Families in America*.

Jul 30 Studs interviews Joe Pintauro on his story of Nelson Algren's last year, *Algren in Exile*.

5:00 pm All Things Considered

6:00 pm Mountain Stage

Larry Groce hosts this weekly live concert broadcast from West Virginia, featuring all kinds of music, comedy, and other surprises.

Jul 2 Highlights from the Kerrville Folk Festival in Texas.

Jul 9 Larry Groce welcomes Delbert McClinton and his rockin' Texas Blues Band.

Jul 16 This week's guests include the colorful French traditional band Lo Jai, jazz greats James Dapogny's Chicagoans, and traditional blues star Sparky Rucker.

Jul 23 Guests to be announced.

Jul 30 Legendary 1960s blues singer Spider John Koerner joins singer/songwriter Bernice Lewis and folk singer David Ball.

8:00 pm A Prairie Home Companion

The news from Lake Wobegon continues. Funding for local broadcast provided in part by the Medford Mail Tribune and Mid-Oregon Printing of Roseburg.

10:00 pm The Blues

Your host is Mick Eaton.

2:00 am Sign-Off

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Nestled in the pine trees overlooking the Applegate River with outdoor patio dining and indoors with a view of the river, the Applegate River House offers a pleasant dining experience at reasonable prices. We feature seafood, fresh pasta, fine wines, many served by the glass, and luscious desserts.

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Where Crows Walk

Robert McBaine

Sublett's Knob. He felt the name in his mouth, wanted to let it out, but dared not speak the words — not yet. Sublett's Knob. Its eight hundred feet of Precambrian rock and earth squatted upon the other hills, touching most of Carlinville, which sat butted into high ground above the flood plain. Sublett's Knob. More a thing than a place, for there was something primordial and sinister about it, something that let the weeds and brush and trees grow for the sake of appearance, something that had always watched and waited

His fingers cramped, and he loosened his grip on the steering wheel. The speedometer needle had slipped to twenty-five. He punched the gas, cursing and wondered how much time had been lost. But despite himself, he couldn't stop glancing at the Knob. Even when he zoomed past the bullet-dimpled

**Welcome to
Carlinville
Population 4005**

sign, he found himself sneaking glances at the Knob.

It occurred to him that nothing had changed in his twelve-year absence. Chubby Magee's Roadhouse, the three silos at Carlinville's Feed and Grain, the consolidated high school — almost everything appeared as it had the day he left. He glanced at the Knob again. Everything. As he passed Delbert Morgan's Salvage Yard, he noticed that wrecked cars had finally escaped the nine-foot orange fence. A large, round Delco clock hung

on the fence and showed 5:40. Only time had changed. He flashed another glance at the Knob. Only time.

"What about Mama Ro? She's changed. Adam winced at the sound of his own voice.

He turned left at Show Me Realty; two blocks later he turned right onto Eighth Street. The county hospital towered in front of him, facing the distant river.

He parked the Volvo and stepped out, his hand grasping the door to keep his knees from buckling.

"I made it, Mama Ro. I made it," he breathed. His eyes found the hospital's entrance, quickly followed the rows of windows up the three brick floors to the roof line, and then stopped abruptly. There, hunched over the top, fog sitting on its head like a cap pulled low, glared Sublett's Knob.

Well, it could stare all it wanted. He wasn't going up there this time. He was a grown man with grown-up thoughts, and he had a sick Mama and her book store to take care of, and he wasn't going up there, not at night, anyway — not unless he had to

The clock above the door stared.
Eight thirteen.

And somewhere between eight thirteen and the machine gun cackles an old ghost stirred. Adam squirmed and palmed his ears.

Eight thirteen.

Do you know where your mama is this morning?

Eight thirteen.

Lying under a sheet, turning to cold meat?

Eight thirteen.

Maybe she's cut in half; ain't that a laugh?

Yeah, a real adolescent gut buster.

Adam dropped his hands.

The commotion stopped, and the man with the John Deere cap shuffled into the waiting room. "Howdy," he said.

Adam did not respond.

"Sorry if we was bothering ya," the man continued. "But we didn't have no place to go." He turned briefly to the empty doorway, as if pondering the thought, and then stepped further into the room.

The clock ticked silently behind.

"Those nurses just left Wade and me in the hall. He's my brother, you know. He was on his way to the operating room. Only the nurses got called to do something else. So I was — you know — trying to keep him relaxed while they was gone. Old Wade probably would've just laid there and worried if I hadn't teased him. Know what I mean?"

Adam nodded, and the white clock face continued to stare.

"Here I am fogetting my manners. Name's Herman — Herman Budge."

Adam nodded again.

Herman smiled and his face became a caricature of itself, one with perpetual skin folds loosely roped around a bone-sharp nose, buck teeth, and a protruding chin. His hair, what could be seen of it, was an entanglement of reddish-orange clock springs, poking out wildly around

his ears and green cap.

He spotted a chair across from Adam and pretzeled himself, all legs and elbows, into it. "I didn't get your name," he said.

The clock's second hand glided around the numbers, across the Seth Thomas brand name, past eight seventeen, and into the critical time when parts of the uterus are finally opened and spread out like over-ripe figs. Doctors sometimes probe into these, looking for what —? Putrid tissue. A tumorous malignancy. A carcinoma. The big C.

"Mister? Hey, mister?"

Adam shifted his eyes.

"You never told me your name."

"Uh — Adam. My name's Adam."

"Well, howdy again, Adam." He pulled a snoose can from inside his bib overalls and tapped the lid. "Wanna dip?" He peeled off the lid and held out the can. The brown stuff looked and smelled like rotting moss.

Something click-snapped inside the clock and Adam flinched.

"Sure? Mighty good," Herman said and poked a wad inside his lip.

"Yeah. I mean no. I don't want any," Adam said. He pushed himself from the chair and stepped to the room's only window.

Outside, a blue, milk-filmed sky crowded against bottom land — pressing close, like a huge, blind eye straining to see into the miles of corn fields banding the river. But there was no looking inside, for the stalks were tall and dense. They kept their roots and earth, like a man kept the core of his soul, hidden in darkness

Robert McBaine teaches English at Ashland High School and writes parttime. He has published non-fiction in several national magazines, has published two

textbooks on writing methods (for National Textbook Company and Charles Merrill), and has a novel in progress. This excerpt is from his novel *Where Crows Walk*.

The Gardener

placed a red gladiola blossom
in my hand.
Its deep silken throat
had just been plumbed
by a green humming bird.
The gardener lives in my house
and wants to comfort

the tight red throb
in my throat
not as bright red
as the glad's
but a purple-red
not as purple
as the sweater I knit
and not as red
as the cayenne in my soup
but red enough
to be on fire as I was
full of desire
the day we first met
the day I wore
a red, accordion-pleated dress.

Now when red glads glow
against green grass in July,
we celebrate Christmas
in our house.

Celia Piehl is a semi-retired clinical social worker who has been in private practice in Coos County since 1973. She began writing poetry three years ago at age sixty-seven, and has been published in *Northwest Magazine* and several journals.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Britt contd. from page 23
the other two rendered supporting sound effects: they bawled and moored like cattle, neighed, whinnied, and nickered like horses, brayed like jackasses, beat gallop tattoos on their chests, and whistled, hawed, and made cracking bullwhip sounds until Britt's backstage sounded like the 1879 Chisholm Trail. It continued far into the night, long after the audience had departed. If you want to see a bonus show sometime, check backstage at Britt.

Jethro Burns was Britt's warmest backstage personality. I was born in Missouri's Bootheel and educated in Kentucky where country music was as pervasive as humidity, and Homer and Jethro's records were as ubiquitous as

crabgrass. Before the show at Britt, however, other entertainers and the production staff ignored Jethro as they attended to their pre-show responsibilities. Courtesy moved me to acknowledge him, and during the preliminary acts we sat alone downstairs while he recounted a fascinating autobiography. Of course, I inquired about songs like "Three Slugs in a Cesspool," and of course, he good-naturedly invited me to sing with him. Back in the Bootheel we had all sung "How Much is that Hound Dog in the Window," but none of my classmates can claim to have sung Homer's part with Jethro. But I did. Backstage at Britt.

Jay Mullen, formerly Britt's Operations Manager, lives in Medford. This is the first of a two-part article.

Britt Music Festival In July

After the Dance Festival July 1-3, events at Britt pick up steam. The Musical Theatre Festival begins July 7, and the Bluegrass Festival begins July 28.

Leading off the Musical theatre Festival will be Class Act's production of *Joseph and the Amazing Technicolor Dreamcoat*. Class Act is a group of Southern Oregon's finest high school talent, directed by Jim Caron, founder of the Missoula Children's Theatre. There will be two performances at the Britt grounds, July 7 and 8. Three performances will be held in the Dorothy Stolp Theatre on the SOSOC campus, July 9, 10 and 11.

The Musical theatre events continue on July 14 with the *Old Time, New Age Chautauqua*, a show which features the world-famous Flying Karamozov Brothers, Tom Noddy (The Bubble Guy), the Kamikaze Ground Crew, and others. Shows will begin at 8:00 pm July 14, 15 and 16, with informal classes taught by the performers each night from 5:00 to 7:00 pm.

The Musical Theatre concludes with a four-day run of *Evita*, the Andrew Lloyd-Webber/Tim Rice creation based on the

life of Evita Peron, the second wife of Argentina's dictator, Juan Peron. *Evita* plays July 22 - 25.

The Britt Bluegrass Festival begins July 28 with a concert featuring the Paul Winter Consort and the Dimitri Pokrovsky Singers from the Soviet Union. This is part of a USA/USSR cultural exchange.

July 29 brings a program of old time string band and cajun music to Britt, with the Red Clay Ramblers and the great Louisiana cajun band, Beausoleil. July 30, singer/songwriter Rita Coolidge headlines a concert which also features the New Acoustic Music of David Grisman. July 31, singer/songwriter Nanci Griffith will share the stage with the Celtic music of the Tannahill Weavers, and Celtic harpist Patrick Ball.

Rounding out this segment of the 1988 Britt Festivals will be Mason Williams' famous River Show, which presents songs about rivers, from Handel's Water Music to contemporary songs. Mason Williams is again writing and performing on TV with the Smothers Brothers, and is best known for his hit "Classical Gas." Joining Mason Williams will be the singer/songwriter team of Reilly and Maloney.

For tickets and information on Britt Festival concerts, call 1-800-33-BRITT.

Director's Desk

contd. from page 4

Art didn't know what it was all about and was reluctant to sign.

Search as he might throughout the building Art couldn't find the originating memo which set this whole system into motion and that explained it because, of course, there was none. He tried to see the West Coast General Manager for information but Ben Hoberman, later the president of ABC Radio, waved him off. "Too busy just now, Art." Art tried other offices, too. No luck. Everyone knew it was a joke. Art called New York and talked with his East Coast counterpart, who was also in on the joke. They compared sob stories over this incredible new system. According to Art, "This is just incredible. If our people take the time to fill out all this paperwork we'll be off the air." New York sympathically concurred but offered no information.

The next meeting of all department heads was approaching and we figured art would ask for information on this incredible system. With all the brass assembled and no answers available, the joke would come out. We were wrong. Art took all the papers home with him and studied these inscrutable forms. At the meeting Ben asked Art how it was going and Art began a presentation on the operation of the new system. According to Art, after a few initial problems the GNU system was now working smoothly. Art proceeded to explain the inner workings of this totally fictitious process. The rest of the room was in quiet convulsions and finally the meeting had to be disbanded because no one could control themselves any longer. Still, Art believed the GNU system was simply another bright idea which ABC's accountants had devised.

Now we had a real problem. We all really liked Art and no one wanted him to feel ill-used. It had never occurred to us that anyone would take all this so seriously. The joke had gone on for three weeks already and Jerry and I were feeling guilty.

So we went to the Los Angeles Zoo and enlisted their help. They opened the zoo early so Jerry and I could go in the compound with the gnus one morning and we had our pictures taken with the animals. Then we had a plaque made up for Art. And when all was ready we went to Ben's office and asked his help. With Ben, Jerry and I in the lead we went through the building gathering every person we could find. A horde of about 50 then invaded Art's office and we presented him with the picture of the hoaxsters and the gnus and the plaque. Ben made a nice speech.

Art took it all in stride. He wasn't angry at all. But he did make me swear that we would never let the GNU system forms out of the building. He was seriously concerned that the network's headquarters in New York would find the concept intriguing and the last thing he wanted was a GNU system for real.

Since this happened twenty years ago, and Art has long since retired, I don't think he'd mind my telling the story now.

You see radio really is comprised of a collection of very special, unusual people. There was more truth in *WKRP* than you might assume. Now by comparison public radio is a little more subdued in some ways, (and a lot more flamboyant in others).

For example, I remember the time here at KSOR that . . . but wait.

I guess I've run out of space in this *Guide*.

The story will have to wait.

— Ronald Kramer
Director of Broadcast Activities

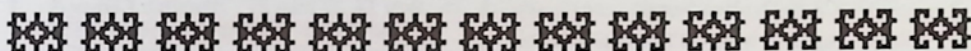
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ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 10 and noon.

- 1 thru 2 Exhibit: Recent paintings by Lynn Rothan;** 10 am - 5:30 pm, Monday thru Friday; 11 am - 5 pm, Saturday. On The Wall Gallery, 217 East Main St. (503) 773-1012 **Medford.**
- 1 thru 27 Exhibit: Headlines by Faye Cummings.** Student Union Gallery Southern Oregon State College (503) 482-6465 **Ashland.**
- 1 thru 15 Exhibit: Jerry Stoores, wood carvings and Paul Otte, batik paintings.** Opening reception Sat. Jun 18, 5-7 pm 230 Second Street Gallery (503) 347-4133 **Bandon.**
- 1 thru 30 Exhibit: Oregon Biennial** Schneider Museum Southern Oregon State College Siskiyou Blvd & Indiana St. (503) 482-6245 **Ashland.**

- 1 thru Oct 30 Oregon Shakespearean Festival in the Angus Bowmer Theatre:** *Romeo and Juliet* continues through Oct. 30; *Boy Meets Girl* continues through Oct. 28; *Penny for a Song* retires July 10, reopens Sept. 25, closes Oct 29. *The Emperor* continues through Sept. 18; *The Iceman Cometh* previews July 29, opens July 30, closes Oct. 29. Tickets and free brochure: N. Main & Pioneer Streets P.O. Box 158 (503) 482-4331 **Ashland.**
- 1 thru Oct. 29 Oregon Shakespearean Festival at the Black Swan Theatre:** *Ghosts* continues through Oct 28. *Orphans* previews July 7, opens July 8, closes Oct. 29. Tickets and free brochure: N. Main and Pioneer Streets, P.O. Box 158 (503) 482-4331 **Ashland.**
- 7 thru Oct 2 Oregon Shakespearean Festival on the Elizabethan Stage:** *Henry IV Part One* continues through Sept. 30. *Love's Labor's Lost* continues through Oct. 1. *Twelfth Night* continues through Oct. 2. Tickets and free brochure: N. Main and Pioneer Streets, P.O. Box 158 (503) 482-4331 **Ashland.**



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- 1 thru Oct Exhibit: Original paintings, graphics and art on Shakespearean themes, featuring *Romeo and Juliet*, *Twelfth Night*, and *Henry IV* plus English Geneological charts, maps and historical data. Open daily 10 am - 5 pm (closed Tues.) Daily gallery talks and lectures. Shakespeare Art Museum, 460 "B" St. (503) 482-3865 Ashland.**
- 2 thru 3 Concert/Dance: Arthur Barduhn and the Phoghorn Phive or Dixieland Jazz** Saturday 8 pm, Sunday 3 pm. Harbor Hall, 325 E. 2nd Street (503) 269-4150 Bandon.
- 6 thru 9 Painting Workshop: Botanical Watercolor with Portland realist Susan McKinnon Rasmussen. 9 am - 1 pm** Rogue Gallery, 40 South Bartlett (503) 772-8118 Medford.
- 7 thru 29 Exhibit: Conceptual Pieces by Carole James-Wenzel, Laurie Wenzel, and Debye Dozier. Reception July 7, 5-7 pm. Tues through Fri 10 am - 5 pm; Sat 10 am - 4 pm. 40 South Bartlett (503) 772-8118 Medford.**
- 8 thru 30 Exhibit: Gary Paulson and Mary Sakamoto; Serigraph and fused glass. New summer hours: 11 am - 6 pm, Mon through Fri; 1 pm - 4 pm, Sat. Reception for artists: Fri, July 8, 7 - 9 pm** Umpqua Valley Arts Center (503) 672-2532 Roseburg.
- 8 thru Aug. 14 Musical Theatre: Anne of Green Gables. Fri and Sat, 8pm, Sun 3pm** Playwrights American Conservatory Theatre, Broadway Theatre 226 S. Broadway (503) 269-2501 Coos Bay.



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- 15 thru 17, 22 thru 24 Musical: Lerner & Lowe's Paint Your Wagon, presented by Rogue Music Theatre and Rogue Community College at the outdoor concert bowl. 8:15 pm, 3345 Redwood Hwy. (503) 479-5541, ext. 216 Grants Pass.**

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- 16 thru Aug. 19 **Exhibit: Steve Kuntz and Lisa Hawthorne, driftwood sculpture of seals, birds, and dolphins.**
230 Second Street Gallery, 230 Second St.
(503) 347-4133 **Bandon.**
- 17 thru Sept 3 **Melodrama: Daisy, The Gold Miner's Daughter and a Gay Nineties Revue.** Every Friday and Saturday 8 pm. The Gilded Cage Players
Minshall Theatre, 101 Talent Ave.
(503) 535-5250 **Talent.**
- 18 **Concert: Good Ol' Persons, acoustic country music in a variety of styles.** 8 pm
Oregon Coast Music Festival
Harbor Hall, 325 E. 2nd St. Oldtown
(503) 269-4150 **Bandon.**
- 18 thru 21 **Workshop: Color Mixing with Boris Ilyin.** 9 am - 4 pm.
Rogue Gallery, 40 South Bartlett
(503) 772-8118 **Medford.**
- 28 thru 31 **Musical: "Annie" presented by UACT and Umpqua Community College**
Thurs thru Sat 8 pm, Sun 2 pm.
Jacoby Auditorium
(503) 440-4600 **Roseburg.**

OREGON ARTS



Published with funding assistance from the Oregon Arts Commission, an affiliate of the National Endowment of the Arts.

Guide Arts Events Deadlines

September Issue: July 15

October Issue: August 15

Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event.
Mail to: KSOR Calendar of the Arts
1250 Siskiyou, Ashland, OR 97520.

Fish For Art

The second annual "Fish For Art" benefit for the Schneider Museum of Art will take place Saturday, July 9, at the Museum, 4:30 to 6:00 pm.

As last year, guests will be invited to participate in a silent auction during the 4:00 pm reception featuring Oregon wines and hors d'oeuvres. This year's auction items include Native American baskets, paintings, prints, Oregon outings, wines, and services, and even a fishing trip. The auction will be held "under the canopy" in the sculpture garden. Inside the Museum, anyone who hasn't already done so may view the outstanding Oregon Biennial exhibition.

After the auction, guests will walk to the Rogue River Room in the Stevenson Union where poached salmon, tender vegetables, refreshing salads, and irresistible desserts beg to be shared.

To reserve your place to "Fish for Art" phone (503) 482-6245. Cost is \$25.00 per person (\$10 tax deductible).

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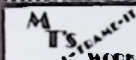
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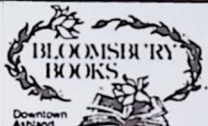


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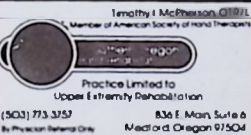


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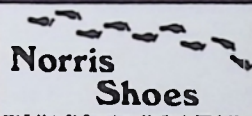
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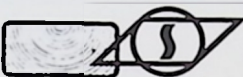
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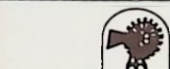
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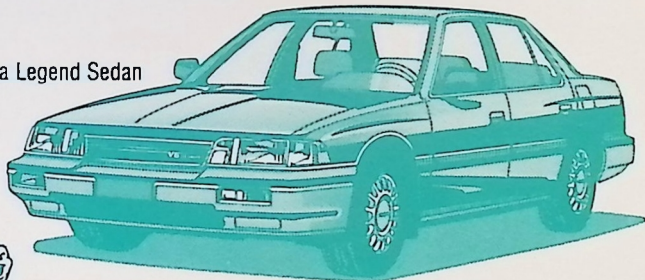
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